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AND

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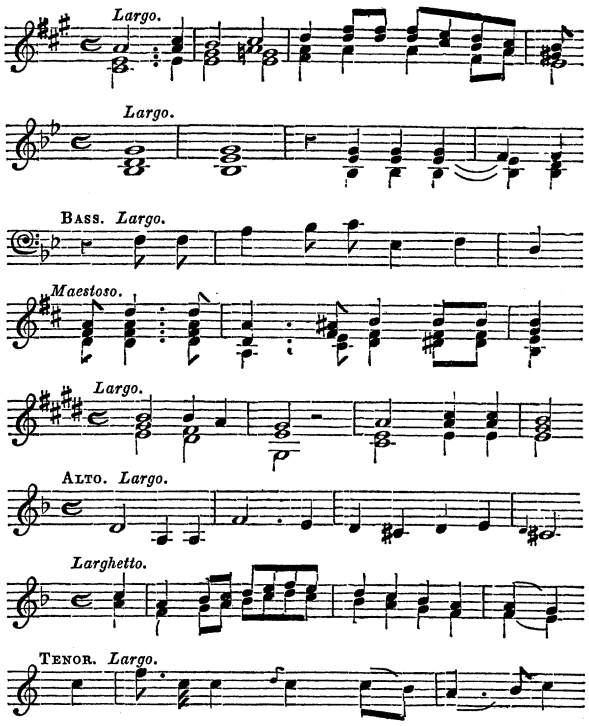

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"We are indebted to this work for many most agreeable musical hours; for new views of the vast genius of MOZART—for old sensations revived, or fresh and delightful ones commenced. The service performed to the fame of the greatest and most inventive spirit that has adorned modern art, in this republication of his unjustly forgotten labours, is such as to deserve the gratitude and the hearty encouragement of the musical public; for MOZART belongs to us all, and the man who puts us in the way of better understanding and enjoying him is to be considered in the light of a public benefactor. An elder race of musicians, who are now in declining years, or who have gone the way of all flesh, were tolerably familiar with the pianoforte works, with and without accompaniments of MOZART; but the young musicians of the present generation know the master only by his operas, masses, symphonies, or quartetts, and thus exclude from their estimate of him all that vast stock of writing which best represents the fertility of his mind on ordinary occasions—its perpetual variety of subjects and constant felicity of treatment. We can never truly know what was MOZART's extraordinary *habit* of invention without knowing his pianoforte works—witnessing the free and discursive flights of his fancy, and then noting a truth which above all musicians distinguishes him, that he is never twice alike and never repeats himself. An astonishing faculty of genius is this in one whose prepossessions were manifestly on the side of the graceful and tender; qualities that in an inferior man would have made a mannerist, but which only confirmed in MOZART a manner of repeating the same pleasure through a constant command of everlastingly new forms.

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Shakespeare.

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